

atre at Wallack's. A dozen years ago Mr. Skinner was a popular member of Mr. Daly's company. He afterward played leading parts with Mme. Modjeska and others, and he has been for some seasons at the head of his own company. He appears now in "Prince Otto," a version by himself of Stevenson's novel. The full cast of the play follows:

Otto Frederick Wilhelm, Prince of Kronfeld.	Miss Skinner
Dr. Gottfried von Walden.	Frank Sylvester
Baron von Gendrenmark.	George Nash
Chancellor Paffitz.	Alfred Edwards
Count Steinbach.	Mr. Wallace
Von Stolpe.	Mr. Dillon
Major Forgas.	Mr. Van Rensselaer
Lord Philip Saxe.	Mr. H. Ross Davies
Attendant.	Mr. Webster
Servant.	Mr. Adams
Farmer Leopold.	E. A. Steele
Gustave.	William Andrews
Seraphina, Princess of Kronfeld.	Miss Percy Harwell
Countess von Rosen.	Miss Grace Perkins
Mme. Paffitz.	Miss Elizabeth Lea
Mme. Steinbach.	Miss Jane Peyton
Baroness Raegerstadt.	Miss Vance
Minna.	Miss Maud Durbin

KING AND POPE.

FIRST MONTH OF A NEW REIGN AND ITS AUGURY FOR THE FUTURE.

RELATIONS BETWEEN CHURCH AND STATE IN ITALY MODIFIED BY THE SUCCESSION OF VICTOR EMMANUEL TO THE THRONE.

At the time of King Humbert's assassination, a little over a month ago, I ventured to predict in these columns that his successor—about whom less was then known than of any heir apparent who has recently succeeded to a throne—would manifest absolute tendencies, would rule his kingdom with a strong hand, and



RUTH VINCENT AND JOHN LE HAY.

"The Rose of Persia," Daly's Theatre.

Miss Annie Russell will be seen on Wednesday evening in a new play called "The Royal Family," at the Lyceum Theatre, where she acted in "Miss Hobbs" for the greater part of last season. In her present company are Mrs. G. H. Gilbert, Charles Richman, W. H. Thompson, Orrin Johnson and Charles Butler.

"Ben Hur" will resume its interrupted career at the Broadway Theatre to-morrow night. In the cast will be William Farnum, in the title part; W. S. Hart, George Osborne, Robert Elliott, Francis Kingdon, Harry Weaver, Jr., John F. Cook, Miss Nellie Thorne, Miss Adele Block, Miss Mabel Bert, Miss Adeline Adler and Miss Mary Shaw.

A farce called "All on Account of Eliza" will be presented at the Garrick Theatre to-morrow night, with a cast headed by Louis Mann and Clara Lipman, who have been for some time familiar in pieces of this kind. The play is by Leo Dietrichstein.

At the Criterion Theatre to-morrow night James K. Hackett will appear again in "The Pride of Jennico," which had a long run at this house last winter. His supporting company will be headed, as before, by Miss Bertha Galland.

The Madison Square Theatre will reopen on Saturday evening with the French farce, "The Husbands of Leontine," and a short piece called "Id and Little Christina," by Basil Hood.

GOLF FOR THE UNEDUCATED.

From The Chicago Post.

"What do they mean by 'two up' in golf?" she asked as she put down the paper she had been reading.

"Huh!" he exclaimed in a startled way, for he knew about as much about golf as he did about throwing the boomerang. Still, no man is going to show his ignorance of sports to his wife.

"What do they mean by 'two up'?" she repeated.

"Two up," he returned, "Oh, yes, of course. Well, you've heard of 'topping' a ball, haven't you?"

"Certainly."

"Well, when you 'top' a ball, naturally it's 'up'."

"I don't quite see."

"Don't see?" he interrupted. "The top is always up, isn't it? You never saw the top at the bottom, did you?"

"No-o-o."

"Well, there you are. It's plain as day. When you 'top' a ball it's 'one up' and when you 'top' two balls it's 'two up.' Now, don't bother me any more."

"But what is 'topping' a ball?" she persisted. "Good heavens! how ignorant you are!" he exclaimed. "Why, 'topping' a ball is knocking it so high that it never comes down. I should think the expression 'one up' would make that clear to you."

that his accession would begin a new era for Italy. I said that instead of making himself subservient to the caprices of every ephemeral legislative majority, he would show himself to be Parliament's master, and that if it did not fulfil its duties he would call it to account and send it about its business, realizing that when neither the Ministers of the day nor the Parliamentary majority represent the will or the best interests of the people, the latter, as well as foreign nations, look to the monarch to grasp the tiller of the ship of state with a firm hand.

Victor Emmanuel, although he has been on the throne only a few weeks, has already given proof that this judgment of his character is correct. He has shown that Italy has once more a master on the throne; that the country will no longer be left, as it was in the previous reign, to the tender mercies of a parliament that, a noth of corruption, of intrigue and of contemptible bickering, cannot be said to represent the nation, since the more conservative element throughout the country is kept away from the polls by order of the Vatican. In a word, he has already demonstrated that the popular desire for a "re assoluto," a king who would wield his sceptre with an energetic and, if need be, an absolute hand, has been fulfilled.

The first decree submitted by Premier Saracco to the new King at Monza furnished an indication of what was in store for Italy. Victor Emmanuel ran his pen through the opening words "it is my desire," and substituted for them "it is my will." Subsequently at Rome, in the speech which he delivered in the Senate Chamber, after taking his oath of fidelity to the Constitution, he laid particular emphasis upon the words "I shall never be lacking in initiative." Almost equal stress was applied to the phrase, "conscious of my kingly rights and duties." These utterances, which aroused enthusiasm among all present, and which seem to have electrified the entire nation with a sense of fresh life, derive additional importance from the fact that the King is now known to have rejected the drafts submitted to him by his Ministers, and to have insisted on drawing up himself the address from the throne by which he began his reign. King Humbert always confined himself to reading the speeches composed for him by his Ministers, virtually transforming himself into the mere executive officer and passive instrument of the Cabinet. His son is a man of more remarkable character, who realizes that to rule Italy it needs above everything else a strong hand.

Speculation as to the extent to which the relations between Church and State would be modified by the accession of Victor Emmanuel have been set at rest by the circular note to the

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sula was formerly subdivided into a united Italy. In fact, the circular is to such an extent an appeal to the particularist sentiments and mutual jealousy of the former petty sovereignties of Italy, and so patent a demand for the disruption of the Kingdom of Italy as it has existed for the last forty years, that it is impossible to believe that it is the work of the Holy Father. Indeed, it bears the stamp of that element of the Curia which about two years ago actually entered into negotiations with Ricciotti Garibaldi and with others of the same political stripe to drive the Savoy dynasty from the country and to split up the kingdom into a federation of autonomous States, republican in their institutions, and under the presidency of the Holy See. Pope Leo himself has given evidence throughout his long life of being far too clever a statesman to lend himself to such a scheme.

The circular of the Vatican, as well as the prohibition of Queen Margaret's prayer, cannot but appear impolitic to those who are aware that neither the new King nor his consort is imbued with that devotion to the Church which was entertained by King Humbert and Queen Marguerite, as well as by Victor Emmanuel II. The new King has never shown any religious feeling. He is credited with being a free thinker. He already harbored a grudge against the Vatican because of its unfriendly attitude at the time of his marriage. Nor is his consort, Queen Helen, believed by those who know her best to entertain any real sympathy for the Roman Catholic Church, which she joined at the time of her marriage in deference only to political requirements. This attitude of the new King and Queen in matters of faith is sure to have an important bearing upon the future relations between the Quirinal and the Vatican, since Victor Emmanuel will be disposed to treat the Papacy purely as a political agent, without any of the regard of his two predecessors for the spiritual attributes of the Holy See.

EX-ATTACHE.

LONDON'S NEW CATHOLIC CATHEDRAL.

From The Pall Mall Gazette.

The building of this vast and stately cathedral, undoubtedly the largest built in Great Britain since the Reformation, originated with Cardinal Manning. After nineteen years of strenuous effort the present site in Ashley Gardens, Victoria-st., was secured for the purpose of its erection. Further than this, the late Cardinal was unable to proceed with the undertaking. In 1894 Cardinal Vaughan resolved to begin the erection of the cathedral.

With Westminster Abbey within sight, the idea of a cathedral of Gothic style of the magnitude contemplated was not to be entertained. The style decided upon was the early Byzantine. John Francis Bentley was the architect chosen. The plans accepted, and since carried out, embraced a noble porch, a narthex or vestibule, a campanile, a nave and two aisles, with transepts; a baptistery and eight side chapels; a sanctuary four and a half feet above the level of the nave, having on one side a spacious chapel of the Blessed Sacrament, and on the other side the Lady Chapel; beyond the sanctuary an apsidal choir, raised thirteen feet above the nave, for the chanting of the divine office, with a crypt chapel beneath it; over the aisles and at the west end capacious tribunes or galleries, and behind the Blessed Sacrament Chapel two large sacristies and rooms connected with them.

The external dimensions are: Extreme length, 360 feet; width, 156 feet; height of nave, 117 feet; height of facade (not including the turrets), 191 feet; height of campanile, 273 feet, and to the top of the cross, 283 feet. Internally the dimensions are: Length from the main entrance to the sanctuary, 232 feet; depth of the sanctuary, 62 feet, and of the raised choir beyond, 48 feet, making the total internal length 342 feet; width of nave, 60 feet; width across nave and aisles, 98 feet; across nave and aisles and side chapels, 148 feet; height of the main arches of the nave, 90 feet, and of its three domes, 112 feet.

The chief structural materials used are very hard brick and stone set in cement mortar. The external walls, to the height of 8 feet from the ground, are of granite, and the structure above of red bricks, in many parts artistically arranged, with a large amount of decorative work in Portland stone. Internally, besides the lofty and massive piers, there will be twenty-eight columns of marble 17 feet high in the nave, aisles, and transepts, as well as many other columns of marble and granite in the sanctuary, the crypt and other parts. It is also intended to cover the lower walls and the piers to the height of 38 feet with marble. The whole of the upper part of the piers and walls and the vaults and concrete domes will be decorated with mosaic work illustrating the history of the Catholic Church.

The cost of the cathedral building—that is, of the fabric simply, without the internal decoration—will probably exceed £170,000. It is impossible, at this date, to form any estimate, whatsoever, of what the decoration and ornamentation of the interior will amount to.

The opening of the cathedral is announced for June 29, 1901, the Feast of the Apostles Sts. Peter and Paul, the sixth anniversary of the solemn laying of the foundation stone.